

DOCUMENT RESUME

ED 234 377

CS 207 462

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TITLE Discovering Writing Ownership in the Process of Learning to Write.
PUB DATE [81]
NOTE 36p.
PUB TYPE Reports - Research/Technical (143)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Case Studies; Communication (Thought Transfer); Higher Education; Research Methodology; *Revision (Written Composition); *Student Attitudes; *Writing Improvement; *Writing Instruction; *Writing Processes; *Writing Research
IDENTIFIERS Audience Awareness; *Freshman Composition

ABSTRACT

In a 14-month collaborative effort between a beginning writer and a researcher, interviews, classroom observations, and experiences in writing and presenting papers provided a descriptive record of a writer's changing perception of writing. From seeing writing as a mysterious act performed for the teacher and only vaguely reflecting his own ideas and values, the subject gradually came to recognize his personal ownership of his writing. Data suggest this sense of ownership entailed (1) claiming meaning in writing, (2) seeing writing as valuable both to oneself and to others, and (3) choosing an audience. The subject's claim to ownership led to his determination to communicate as effectively as possible, revising until he was satisfied with the results. The unique methodology of this study commends to researchers an essential way of viewing writing--through the writer. (MM)

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Discovering Writing Ownership in the Process of Learning to Write

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DISCOVERING WRITING OWNERSHIP IN THE PROCESS OF LEARNING TO WRITE

Through collaboration and participant-observation, this descriptive study of a freshman writing student investigated what he and other writing students consider important in their "world of writing." Tom, the student, collaborated with the researcher to explain what is important to writing students when they write and learn to write.

The resultant model proposed by the study describes one way of capturing involvement in writing. The student claiming ownership of his writing is seen 1) expressing himself in writing and encoding his personal meanings in writing, 2) communicating personal values and finding increased value for himself in his writing, and 3) choosing to direct his writing at audiences while using himself as an important audience for his writing. Such involvements in writing appeared marked by attitudes, termed by Tom the collaborator, "determination" in approaching text and "seeking satisfaction" in producing text. In our model, based on the student's adaptation to writing, these attitudes resulted in processes of revision.

Scope and Rationale

This study discusses writing and learning to write in terms other than those typically used by product and process research. In particular, Tom's "concerns" about writing and learning to write were seen through interviews with him, through Tom's observations as he and I observed and participated in English 101, and through writing he did for our collaborative interpretation and presentation of observational data from the classroom. The design of the study, using these methods to elicit data from Tom, allowed Tom to view

himself and to participate in a project in which he wrote extensively as a researcher.

The activities of the collaborative research--observing, interpreting data, and preparing and presenting findings publicly--provide a case study of a developmental sequence in which "writing ownership" was demystified for the beginning writing student and claimed by the maturing writer. That is, Tom's case provides a descriptive record of the process by which a beginning writing student with an inchoate awareness of his writing ownership personally claimed his written language--its meaning and value--and identified himself as a writer.

Recent research, in its concern to explain what writers do when they write, has examined contexts related to writing and writing skill development (e.g., Britton, Burgess, Martin, McLeod & Rosen, 1975; Graves, 1973, 1979; Florio, 1978; Woods-Elliot, 1981). The teacher/school to student relationship has been identified as an important context of student writing.

Freisinger (1980), among many others, has pointed to "schools' neglect of the learning function of language" (p. 162). Hill (1978) described the situation of the writing student so schooled:

If a young writer is consistently taught to think of his or her writing role as that of test-taker producing patterns of information he or she has assimilated and should reproduce for readers who already know it, then certain consequences follow. . . People think about writing as an idealized, sanitized product to be evaluated, then purchased or rejected. (p. 890)

Martin, D'Arcy, Newton & Parker (1976) show that schooling and teaching lead the student, not only to a certain kind of thinking about writing, but also to a certain view of himself as a learner:

Out of this...teaching-learning relationship children see themselves as, and sometimes become, partners, friends, enemies, rebels, independent thinkers, students, readers, writers, doers of experiments, etc. When we look at language in these contexts we find that the kind language and the kind of experience which is reckoned appropriate to the classroom scene is closely related to the teacher's view of learning and his role relationships to his pupils. (p.124)

Thus, there is a "larger conversation between teacher and student" (Knoblauch and Brannon, 1981, p.1) than one composed of "isolated marginal remarks" (p.1) and interventions in students' writing processes

As a participant-observer in an eleventh grade classroom, Edelsburg (1981) studied "students' own perceptions of their uses of teacher evaluations"(p.4). On the basis of observations, participation in teacher planning and class activity, and interviews with students during a five month period, he suggested that revision is influenced not only by teacher evaluation but also by overall learning environment and previous experience with school-sponsored writing. He identified some students as grade-oriented and aware of teacher commentary only as a judgment on the value of their writing. Other "internally motivated" students developed writing and personal and social competence from teacher commentary.

In the literature is a growing awareness that viewing writing as "part of the development of the person" (Bissex, 1980, p.108) as well as a schooled product will provide researchers useful insights. In Bissex's (1980) longitudinal study of her son, she concluded that contexts for the development of his writing included information, models, assignments, and responses from his home and school environments. He "wrote...because what he was writing...had meaning to him as an individual and as a cultural being" (p. 107).

Edelsburg and Bissex demonstrate that research is continuing to profit from getting close to the student and identifying him as he identifies himself and his surroundings. The study of Tom intends to contribute to writing process research by showing an association between a student's concerns in his world of writing and his writing processes. Particularly, this study describes "ownership of writing," an important element in understanding a student's writing processes as well as the process by which he learns to write.

Directions and Procedures

The collaborative methodology represented in Figure 1 unfolded in five sections during the study: 1) initial interviews, 2) observations in the classroom, 3) writing interpretive papers, 4) interviews of two other freshman writing students, and 5) presenting findings in public papers.

I first met Tom when he was a student in my Basic English class, in November, 1980. I began initial interviews that included him in January, 1981, and by February, 1982, he and I had completed interviews with students Mark and Donna and had reviewed all the data we had collected over that period. In all, Tom spent over 200 hours observing, discussing writing, and doing and evaluating writing.

During the first section of the study, I was able to formulate a focusing question for the research: What concerns are significant to writing students in writing and learning to write? Procedurally, I was guided throughout the study by: What is important to Tom in writing and learning to write? And in the observations, we were guided by a similar question: What is important to the writing students in the English 101 course?

<u>Rick's Methods</u>	<u>DATES</u>	<u>Tom's Methods</u>
<u>Interviewed Basic English</u> students:		(Begins Basic English on 11-30-80)
Tom	1-26-81, 2-2, 2-18, 4-8, 4-16, 4-22	
Mark	1-28, 2-16, 4-20	
Cindy	2-18	
<u>Observed and participated in college English 101 class</u>	5-26-81 to 7-2-81	<u>Observed and participated in class</u>
Discussed and evaluated observations with Tom		Discussed and evaluated observations with Rick
Kept journal of classroom observations and of interactions with Tom		Kept journal of observations
<u>Wrote the following interpretive papers in consultation with Tom:</u>	7-23-81 to 3-4-82	<u>Wrote the following interpretive papers in consultation with Rick:</u>
What I was seeing as a student that I could not see as a teacher		Evolving foci (6-20)
Teacher ways of viewing students		Development of his ideas about writing since 12/80
About Tom		What he could see as a researcher that he could not see as a student
About the English 101 class		An evaluation of the classroom project
About Mark and Donna		A statement on grades and writing students
		A statement on teachers' reactions to spelling

Figure 1. Methods

Rick's MethodsDATESTom's MethodsInterviewed:Interviewed Mark and
Donna with Rick

Donna 10-25-81,
11-10,
2-15-82,
2-17

Mark 2-2-82,
2-12

Constructed case
studies of Donna
and Mark

Presented two profes-
sional papers,
collaborating with
Tom in their writing
and presentation

3-6-82
3-20-82

Wrote final drafts
of dissertation

Presented papers,
collaborating with
Rick in their writing
and presentation (1-82
to 3-82)

Additional guiding questions that grew out of the interviews included: 1) How are a writing student's writing processes related to his concerns about writing and learning to write? Or, how can adaptation to writing be described? 2) How do a student's concerns about his writing interact? 3) What happens to a writing student's concerns about writing and learning to write as a researcher probes his way of seeing? As the writing student observes his peers? As the student describes himself in a case study?

In the initial interviews I proceeded inductively, asking students to tell about their writing and their experiences in learning to write, and I felt able to understand Tom as we talked. The kind of relationship I could establish with Tom became a factor in my choosing him as the informant for the project. Tom viewed me and related to me in certain ways, and how he viewed me and responded is data to be accounted for, a part of the total picture of his behaviors. I became a part of his scene, and we brought resolution to what we saw.

This relationship, when viewed as collaboration, could be employed as a useful tool for research. Not only did it provide explicit data from the student's point of view, but it put checks on the researcher's bias. Not only did it yield case study data, but the individuality of the case study data could be insured. The one being studied became a researcher, and the researcher/teacher and informant/student assumed complementary roles in the research enterprise. The researcher could transcend his own perspective (Cf. Wilson, 1977) in the relationship with the collaborator. Thus, the methodology and the analysis of data in this research were

derived from a collaborative perspective and reflect a collaborative perspective.

In the second section of the study, Tom and I, as collaborators, enrolled and observed in English 101 at a community college, keeping journals, discussing, and writing about the question suggested by the initial interviews: What is important to these students about their writing and learning to write? We were full participants in the course. I was able to make notes about Tom, the student and researcher. He and I observed the class, paying particular attention to the students. And, I saw a writing course from the students' position.

Third, so that the observational data would take on resolution from our collaborative perspective, we continually discussed and evaluated what we were doing as researchers and what we were seeing. After the course we wrote interpretive papers as a method of refining and organizing our data for each other. These became one basis for consultation and revision of our collaborative explanations. We wrote and rewrote these papers related to our observations and participation, and as we did, we compared Tom's concerns as a writing student to those of other English 101 students and to mine as a student in the composition course.

Fourth, we interviewed other freshman writing students. We continued interviews I had begun with Mark, a friend and classmate of Tom's in Basic English. And, in consideration of our experiences in the class, we decided to interview Donna, an older student taking English 101. We also compared Tom's ways of seeing his world of writing to that of these two students. Thus, five views of writing and learning to write were explored and described in Tom's case and

four comparative cases--the English 101 students, the researcher/teacher as a student in English 101, the older freshman writing student (Donna), and the classmate (Mark).

Finally, the data were further refined as we prepared and presented the study publicly in two professional papers and my dissertation

While Figure 1 indicates that the procedures can be viewed in five sections, three recurring methods were used: talking, observing, and writing. The first, talking, was represented in the initial interviews and in the interviews with Mark and Donna. Talking between Tom and me was also an inherent part of discussing and evaluating the observations. In the interviews talking generated data, and the language data elicited were analyzed by reference, in subsequent interviews, to that language. Informants' language was tested against itself and other informants' language. Talking with Tom and others through the study was viewed as data and tested in this reflexive manner.

The second method, observing, was represented primarily in the classroom observation period, but was also essential in my eliciting data about Tom's interactions with me during interviews and Tom's behavior as a writer, interviewer, and presenter. As observing in the classroom generated data, the meanings of the observations were discussed by the collaborators and subsequently tested by further observation. Tom and I observed students, and I observed Tom observing others. Observation continued to be a powerful method for eliciting data while Tom was able to observe himself in the case study I was constructing of him and to compare himself to the other four cases.

The third method, writing, was represented during and after the observations in the class, in notetaking and record keeping, in interpreting observational data, and in presenting findings. We kept journals of our observations, subsequently we wrote papers to interpret what we had seen, and finally we prepared papers for public presentations.

The pervasiveness of our collaboration in the study cannot be overemphasized. We talked together, we observed together, and we wrote together in order to understand and explain Tom's world of writing. Seeing and explaining what Tom considered important in writing and learning to write became an increasingly collaborative venture. Collaboration is the perspectival basis for the study, and a collaborative perspective is reflected in its findings.

Synopsis of the Findings

Tom is described by this study as a beginning writer, growing in awareness of a world of writing. In the midst of our collaboration, Tom wrote, "I would never have said 'world of writing' six months ago, but now I see so many sides of writing."

In December, 1980, as he began his first freshman writing course, Tom read something he had written at his own initiative to his family. Of that event, he said: "I never wrote anything before." Tom's sense was not that he was incompetent, retarded, or remedial, but that he was "not practiced," a beginner.

As I explored his "never wrote" statement, I found that Tom meant: 1) My writing never meant anything to me, and 2) I never wrote anything important. He had an understanding prior to college that he could value his writing as could others, but he personally

had not experienced such a valuing.

Tom's experiences as a beginning writer and in this study stand in contrast to his prior school experiences, reflected in statements such as: "It didn't mean anything; the teacher didn't even read it." Although Tom was trying to make meaning when he wrote, in return communication, as he perceived it, from teacher audiences, meaning was not sought or affirmed.

Tom's attention prior to the study had been riveted to spelling difficulties and "the inexperience of writing down fast." Throughout the study he compared himself to others and to teachers' standards in these areas. The surface features of his written product, its spelling and neatness, and his rate of encoding were important in Tom's way of seeing.

The spelling problem, along with the slow writer problem, can be seen in relation to Tom's attempt to express meaning: "Spelling always scared me. I guess I never tried." Tom adapted. "I fit other words in...and it don't sound right to you, but you just keep going. It don't sound like you want it to sound, but it's better than ____." The implications of his problem for making meaning were profound: "You find something to fill in. Write anything. Go around it. Change the sentence. Change the whole thought." His spelling difficulty, pointed out by teacher audiences and prominent in his own thinking, confounded his efforts to make meaning. "I would write a lot differently if I didn't have to worry about spelling." Tom thought and wrote differently in an academic setting than he might have if he had not had the problem. And, he added, "I might write differently if I'm writing something for myself."

Tom's concern for certain reader-based features of his writing, like spelling, seemed to come from his experience with teacher audiences. The early interviews revealed that Tom was beginning to treat himself as an important audience for his own writing. And he evidenced an increasing concern through the study to determine his meaning first for himself. Tom could be seen wrestling with meaning in the context of long term difficulties he identified and in the contexts of audiences and situations, including those provided by the classroom and our collaboration.

We collected data from our observations showing that the larger conversation of the classroom, teacher with students, assumed the incompetence of the writing students. Students were learning from their teacher (H) that there were reasons to avoid approaching writing. Most students, they were told repeatedly and explicitly, could not write. Students responded with fear to situations where H was "the authority"--conferences, written responses to papers, and negative responses to their peers (e.g. "You can't spell anyway, Joe."). Students were reluctant to converse and to write outside of H's expectations, though not reluctant to write.

Our observations provided evidence that there were hindrances to students' practicing writing and building competence. First, students' ideas in classroom communication were considered inconsequential by H. Second, H provided no cohesive description of the writing act or purposes for writing. Third, H described performance expectations by distributing a complex list of characteristics of written products and accompanied it with a vehement discounting of effort: "Effort be damned!" Fourth, H encouraged no writing in

class, except for the production of two papers, each done in a single sitting and in his absence. Students were personally left with, what Tom called "a sense of incompetence" and a passivity towards learning.

Like these students, Tom had experienced the bewilderment of English classes. He expected that H, as the teacher audience, would not understand him. He looked for H to find meaning in his writing, to understand the class group of which he was a member, and to see through typical barriers that stood between Tom and teacher audiences (e.g. misspellings, or unrealistic instructor expectations). These concerns, closely related to issues of trust and making meaning, were important to Tom, and he wrestled with them throughout the English 101 class. H fulfilled Tom's expectations: Tom identified H as not understanding him or the other students.

In contrast, in an interpretive paper written during our collaboration, Tom reported his growing involvement with writing from the time he entered Basic English to the completion of his participant-observation in English 101. He also pointed to his growing awareness of the value of revision.

When Tom had completed other pieces of interpretive writing, I asked for his draft materials from English 101 papers. "You really want all that stuff?" he asked. I was surprised to see multiple rewrites. In one instance he did five versions of a first page. He explained that he was especially slow in starting and that he liked to start a piece and come back to it a day or so later. While the writing was a slow and laborious task for Tom, he was taking his time in order to reflect on and restructure his writing.

His revision of his own work was coupled with our discussions of the data as collaborators. We shared ideas orally, he wrote, I wrote, and we read each other's pieces. And then we rewrote.

During his tenure as an observer, analyst, and presenter, Tom came to view "satisfaction" as a possible final product when he wrote. Tom's sense of satisfaction included attending first to his own private sense of meaning and then, as well, attending to the concerns of public audiences for his writing. The pervading sense that he had had that slow, misspelled writing could not be valued gave way to a sense that sharing meaning through writing would be possible if he "spent time on it," "practiced," and tolerated "long hours of rewriting."

Discussion of the Findings

Central to this study was an exploration of the process by which a student came to view himself as a writer. That is, through a particular process, the student claimed ownership of his writing. In the case of Tom, that process is both reflected in and was facilitated by research activities in which we were involved.

Documenting the process of Tom's discovering who he is, what is important to him about writing, and what comprises his world of writing has yielded insights potentially useful to understanding other writing students. Inherent in the description of Tom's changing involvement with writing is a notion of "writing ownership." A model describing one way of capturing involvement in writing is suggested by that description and the others generated by the study.

Defining Writing Ownership

Our research suggests that it is convenient to examine three

features of writing ownership--meaning, value, and audience. In this study they appear in two stages of the development of a sense of ownership by a writing student. Figure 2 depicts the differences in a beginning writing student's sense of ownership and that of a more mature writer with respect to these three features. A beginning writing student can be said to have an inchoate awareness of each of the three features, whereas, a writer can be said to have claimed ownership of his writing. In this latter stage the writer has a more defined awareness of his relationship to the writing he does. Figure 3 depicts this relationship as one of involvement in writing. It suggests that, what Tom called, attitudes of "determination" in approaching his text and "seeking satisfaction" in producing text derive from the claimant's new relationship, and subsequently this relationship affects his writing processes, particularly revision. The absence of a sense of involvement at the beginning writing student stage points to the absence of a claim of ownership and its effects.

"Writing ownership," as used in this study, describes this involvement in writing. A person may be said to "claim ownership" of his writing when his writing behavior reflects the concern for meaning and value and the use of audience. Ownership is not merely claimed by a writer in one situation or another. Rather, it has to do with one's typical concerns about writing or how one typically engages writing. This claim is typically expressed as: "In writing, my humanity--my ideas, ways of seeing, and communicative urge--is acknowledged." In the stage of ownership represented by this statement, the writer identifies with his own writing. Tom

	STAGES	
	BEGINNING WRITING STUDENT:	WRITER:
OWNERSHIP FEATURES	INCHOATE AWARENESS OF WRITING OWNERSHIP	CLAIMED OWNERSHIP OF WRITING
MEANING	HAS VAGUE SENSE OF <u>MEANING</u> IN WRITING	USES HIS WRITING TO EXPRESS <u>HIMSELF AND ENCODE PERSONAL</u> <u>MEANINGS.</u>
VALUE	HAS VAGUE SENSE OF <u>VALUE</u> IN WRITING	USES HIS WRITING TO COMMUNICATE <u>PERSONAL VALUES AND VALUES THE</u> <u>ACT OF WRITING.</u>
AUDIENCE	HAS VAGUE SENSE THAT <u>AUDIENCES ARE ASSOCIATED</u> <u>WITH WRITING</u>	DIRECTS HIS <u>WRITING AT</u> <u>AUDIENCES.</u> <u>USES SELF</u> <u>AS AN</u> <u>IMPORTANT</u> <u>AUDIENCE.</u>

Figure 2. Features of Ownership

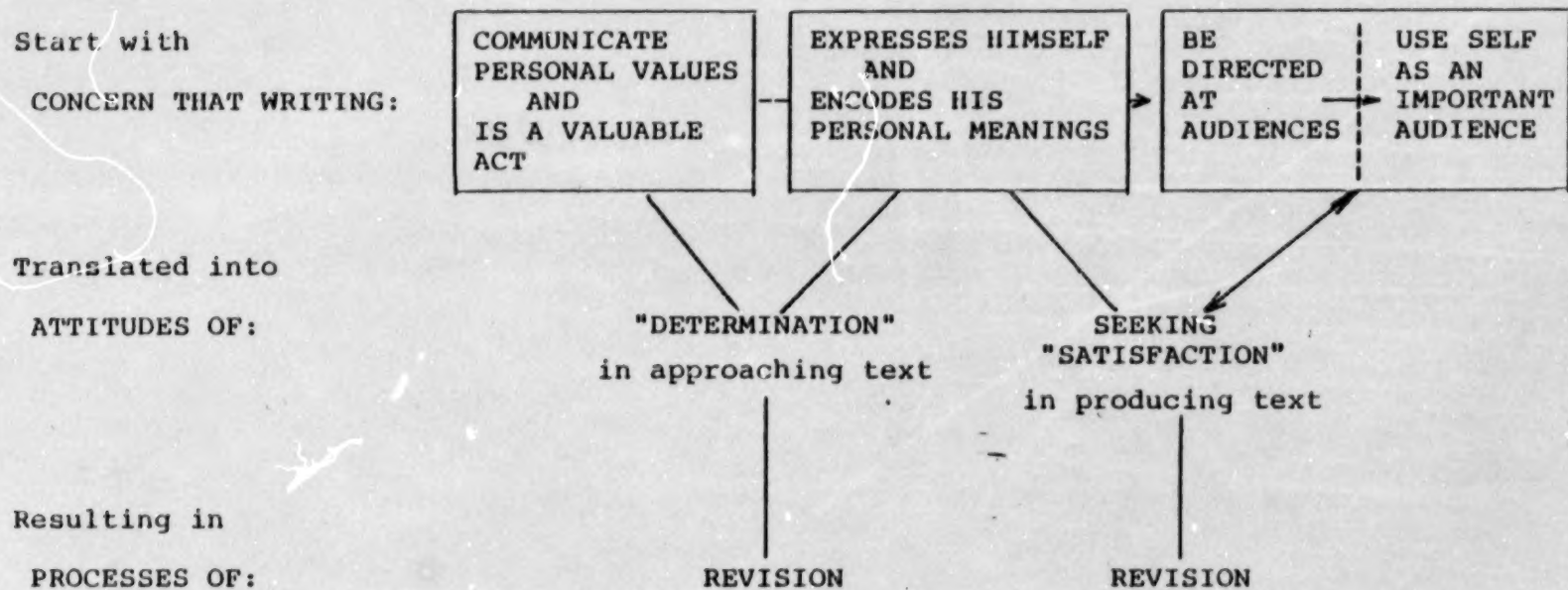


Figure 3. Model of Tom's Personal Involvement in Claiming Ownership of Writing

had adapted to writing in this way at the end of the study.

Each of the three features of ownership, as exhibited by Tom, is discussed in the following sections.

Ownership in the Beginning Writing Student. Beginning writing students, as represented by those in this study (including Tom, students from English 101 where we observed, and Mark and Donna--two other freshman writing students whom we interviewed extensively) seemed to have a vague sense of the features of ownership. This section discusses the character of those features before the sense of ownership develops.

Tom and I found that students associated a certain amount of mystery with writing and learning to write. For example, to Mark, Tom's classmate in Basic English, writers were either those who "had to" write or those who simply could and did. It made sense to him that certain people were under obligation to communicate in written form, but he was mystified by others who have "a knack" and write for reasons other than because they are required to. Kim, in English 101, reported that she could never get down on paper what she really meant. She said that she alone could understand what she meant when she wrote. Meaning itself was not elusive, but Kim viewed writing as a mode of communication that could not carry her meanings. And Chris, also from the English 101 class, said: "I don't know enough about my own writing to even ask a question about it." She did not feel that she could decipher the code that would reveal the nature of her writing. Donna, the older freshman, was an exception. She viewed writing as something in which she could participate with satisfaction, although she reported that at

one time she had viewed it as solely the purview of a mystically endowed few. To these students writing was, or had been at one time for them, partially equated with the unknown.

Tom used the word mystery to describe his understanding of writing prior to our research. It seemed to Tom in the interviews that no one had ever responded to his writing. No one had attended to his concern that his meaning be communicated by his writing and that his writing be understood. The value of his ability to write had been questioned in that the value of him writing had been questioned. The only audience to whom he had been responsible was a teacher audience, not even himself. Prior to this study, Tom had vague notions about what writing described and what writing teachers were discussing in class. During the observations he found that the way writing was taught in the classroom contributed to his vagueness.

The vagueness about what writing is, how it happens, and who can do it did not seem, however, to totally obscure writing for the freshman students in our experience. They adapted to writing, developing uncertain involvements with writing and vague awareness of what writing meant to them.

1. A Sense of Meaning in Writing. From our research Tom and I could see that students consider that writing should be meaning-full, that writing is a creative process. Mark and Donna reflected this sense when they identified imagination as the creative source of writers' abilities to articulate meaning. Similarly, when Tom wrote self-initiated poetry in free-form, without concern for convention, his concern was to say something significant or meaningful, if only

for himself.

The students in this study attributed most importance to situations in which they wrote on topics of their own choice, in areas of their interests, and at their own initiative. These informal environments are like those Graves(1973) suggests, where children can be most prolific. In these situations there can be fluency, and the well of thought can be used as the resource it is. The discovery and imagination that Martin et al (1976), Britton et al (1975), and others identify as a vital part of the expressive function of writing, and urge teachers to encourage, is sensed by students in their discussion of what writing is.

Tom, at first, applauded H's repeated assignments to "write on anything," but later in his participation in H's class he decided that those assignments were not helpful to him. The freedom was enjoyable to Tom, but Tom never received any responses from H to what he had written. What he meant in writing was neither affirmed nor rejected for its clarity, its wisdom, its insight, or "anything" about its ideas. Tom was vague in his awareness that meaning was important to writing because teachers throughout his experience, like H, had vaguely alluded to the importance of the meaning as they responded to his writing. Their responses to his spelling and his slowness in producing text were, however, very evident to him and important to him when he wrote. These were not illusions; misspellings could be found in his text even if meaning could not. This he had learned in school. Only as the study began was he experimenting, in his self-sponsored poetry, with written communication that was full of meaning to him.

2. A Sense of Writing as Valued. Students we observed sensed that writing should have social value. A system of people, teachers and some friends involved with school journalism, marked writing as important to them and to the academic system. Writing was valued by Mark and Tom as necessary to success in the academic system of which they wished to remain part. Mark repeatedly pointed to writing ability as an educational and economic asset.

Perhaps, more importantly, Tom, Mark, and Donna associated writing ability with intelligence. They felt writing identified people as either creative or incompetent. This belief is not unlike that discussed by Valadez (1981) in his notion of "the power in writing." He suggests that barrio youth who are graffiti writers view writing as an identifier. Students in our study seemed to be aware that writing is viewed as a reflection of the writer--whether that writing be viewed for its surface features, such as spelling, or for its associations with powerful ideas or the people (the intelligensia) who propose those ideas.

There appear to be several reasons for the cloud that surrounded Tom's sense of the value in writing when he was a beginning writing student. According to him, he sensed no social implications to his writing before eleventh grade, the time some of his friends went away to college and he began to consider further schooling and eventual employment. Tom, like Mark and Donna, did have the notion that some people are gifted and for that reason can write. In addition, he had been told for many years of his inability in writing, and as a college student he spoke of that inability frequently. His experience with writing combined with

the belief that he was not gifted, and moreover that he was unable, would alone be enough for him to see little value in writing. In the English 101 classroom Tom felt that he had to understand about writing from a mysterious person, someone who had the code to student writing but did not value student writing. Cynical talk in the classroom, led by the teacher, suggested repeatedly that students could not write and that even they were aware of this fact. The students in English 101 were being taught that their writing could not be valued. Tom seemed to have learned from teacher commentary a variation of the social and personal competence that Edelsburg (1981) suggests might arise from that commentary.

3. A Sense of Writing as Audience-Associated. Students are aware that language exists in important human contexts, although, as with Tom, many critical responses to their language may come to them in a schooling context. Tom, like Mark, felt himself perfunctorily responsible to teachers. He was very attentive to H as an audience and was familiar enough with his audience to have preconceptions about it. Students I encountered in the study did not identify other intended audiences for their writing but were conscious of the teacher as an audience.

As a beginning writing student Tom typically directed his writing only at this one audience. This is an audience from which he expected responses to features of his writing other than meaning and one that he did not think would value his writing. Students in the English 101 class sometimes avoided other students' efforts to look at their papers and rarely shared a work in pro-

duction. Both the absence and avoidance of audiences suggests these students' inexperience in attending to audience as they wrote.

As the sense of ownership develops, the audience feature along with the features of meaning and value exhibit the changes discussed below.

Ownership in the Writer. As we concluded the research, it was clear that Tom had chosen across the term of the research to view and approach writing in ways that were new to him. In his continued adaptation to writing, Tom's vagueness yielded to specific ways of engaging his writing. (See Figure 2.) In the writer stage he can be viewed expressing himself in writing and encoding his personal meanings. He also communicates personal values and finds increased value for himself in his writing. And finally, he chooses to direct his writing at audiences and uses himself as an audience. This new relationship to meaning, value, and audience is the way ownership in writing is claimed.

1. Claiming Meaning in Writing. First, someone who has come to ownership in writing has established a personal claim on it as a meaning carrier. That is, someone claiming ownership of his writing might say, regarding meaning in writing: "I believe I own my writing because it helps me construct personal meaning. My meaning can be embedded in my text." Such a claim stands in contrast to other claims such as: "I know what I want to say, but it never comes out right. My writing does not seem to accurately represent what I want to say. People misunderstand me."

In this component of claiming writing ownership, the writer, as is typical of writers, identifies himself with the meanings he intends to convey, but his involvement with writing is such that he views his text as a purveyor of himself because it represents meaning that he has styled.

Meaning became "demystified" for Tom in a process that may have begun shortly before he became a participant in the research collaboration. While Tom was in Basic English, he began to write at his own initiative. For the first time in his life he shared his written work with his family, and they showed interest in it. The research began with the collaborator showing interest in Tom's ways of seeing, and as it progressed Tom had to look at his own meaning system, regarding writing. Much attention was paid to Tom's personal meaning making in the beginning months of Basic English and the research.

In the collaborative study Tom had to decide what was meaningful during observations and share that in writing with his collaborator. That communication was then examined and corroborated or questioned. Tom interacted with his text and the collaborator, and he was confronted with levels of explicitness or exactness in his meaning communicated in his text. During revisions on his own and with the collaborator, he labored to refine and communicate the meanings he intended. Consistent attitudes of determination in approaching his text and seeking satisfaction in producing his text resulted in revisions of his work. These attitudes and the revision in the latter stages of the study marked his use of writing to express himself and to

encode personal meanings.

2. Coming to Value Writing. Second, claiming ownership in writing is a personal valuing of writing. The writer recognizes that his writing can personally and socially identify him. His humanity is acknowledged. Someone claiming ownership of writing might say: "I believe I own my writing because I can write. My potential as a writer makes me valuable to myself and to others." Someone who does not claim ownership of his writing might say, instead: "Why write? I write because I have to. I do it to get it done, so I can go on to something meaningful."

The sharing Tom did with his family was also some indication that he had begun to see his writing as valuable to others and, as well, to himself. His relationship to the collaborator provided him with academic commentary on his text in the context of a trust relationship. His ability was confirmed by someone who valued his writing. He learned in that context that with help he could analyze and understand his writing. The mysteries of his writing and learning to write could be explored and his typical approaches to his writing altered. In this context of collaboration he learned to face his text, and as a communication of his values, to approach it with an attitude of determination. This attitude again resulted in revisions. Both the attitude and the resultant processes he learned are markers of his use of writing to communicate personal values and his valuing of the act of writing.

3. Choosing Audience. Third, claiming ownership in writing is a recognition of oneself as an audience for one's writing or of oneself as a responsible previewing audience for one's writing.

Someone claiming ownership in writing might say: "I believe I own my writing because when I write I recognize my personal responsibility to myself and to others for what I write." Someone who did not claim ownership of his writing might, in contrast, say: "I don't care what it says, just so it gets by. I write it and it's done."

The type of audience Tom experienced in the collaboration was different from the typical teacher audience to which he had become accustomed. The collaborator was an open and trusted audience, asking Tom to be an open and trusted audience for him. This reciprocal audience situation not only facilitated the collection and analysis of data and the interpretation of data from a collaborative perspective but helped Tom to internalize the workings of a trusted audience. His internalization of such an audience was evidenced in the latter stages of the study by his attitude of seeking satisfaction in producing text and resultant revision activity, particularly in preparing to report to public audiences.

In reporting to audiences other than the teacher and the collaborator, Tom discovered a special responsibility to himself. Because he would be represented by what he reported, he was especially careful in preparing his texts, wanting to represent himself accurately. In addition, he indicated that he wanted to be careful with the message because his audiences would be interested in it. Tom had never prepared a paper for audiences to which he attributed so much importance. His sense of himself as responsible audience and of others as subsequent audiences was a new experience

but one which, according to him, made his writing have a purpose.

These audience involvements along with involvements in meaning and value identify a claim of ownership of writing.

Consequences of Claiming Writing Ownership

In Tom's case the claim to writing ownership was reflected in two documentable consequences. As depicted in Figure 3, these are a change in attitude toward writing and a change in writing processes.

One consequence of the claim to ownership is a change in attitude toward writing, marked by both "determination" and "satisfaction." Determination is Tom's term describing the writer's response to a written task as his claim to ownership evolves. The determined writer commits himself to interact with his writing task: 1) believing that he can communicate, 2) persisting in his attempt to produce text, and 3) exploring the limits of the task.

Tom modeled his notion of determination on the attitudes of older students in our study towards learning to write. Determination was reflected in Donna's commitment "to be taught" in the writing classroom and in the talkative, probing interactions of Pat, Chris (two students in English 101) and Donna with their teachers and peers in their attempts to understand.

First, to Tom, an attitude of determination is reflected in a writer who practices. In contrast to it is the comment, "I could never write." The writer who practices is showing that he believes his writing can communicate, even though the potential communication may not be realized immediately. Next, the determined writer, in Tom's view, will spend the time that writing requires of him. (He

views writing as time consuming.) Finally, Tom contrasted writing with solving a chemistry problem in which certain information is given. The writer needs a certain attitude--determination--to be generating ideas, to go from nothing on the paper to a complete, transferable idea on the paper, from discovery to report. Determination, as defined here, is an attitude that reflects the writer's conviction of the value of writing, of the time needed for writing, and of the nature of personal meaning in writing.

Seeking satisfaction, or being satisfied, is Tom's term describing the writer's typical response to text he is producing. Tom and Donna reported a point at which their writing was "what I want to say." That is, when they wrote, they sought a point where they had a personal sense of closure or were satisfied that their intended meaning had been embedded in the text. This attitude toward writing marks the writer's constructing of personal meaning in his text and his use of himself as an important audience for his writing.

The other documented consequence of the claim to ownership is a change in writing processes, particularly in revision. Revision is the process or processes used by the writer to change his text. This study suggests that revision is more than simply a writing skill. It also marks the writer's claim to ownership of his writing and can be seen as a reflex or manifestation of the two attitudes described above.

As Tom's attitude of determination developed he began to revise. His willingness to return to the text and re-work it correlated with his conviction that the writing had potentially

valuable consequences for himself and others. Revision was also the consequence of seeking satisfaction, or of his reformulation of meaning until a satisfactory expression of it was forthcoming.

Revision is a process in writing that seems intimate to making meaning and to the writer's valuation of audience. If the audience is a teacher who is not important to the writer, he will not be concerned to make meaning for that audience by revising. If the same writer does not view himself as an audience, the audience constraints to be attended to lose their immediacy. But the student who claims ownership of his writing and seeks meaning, viewing himself as responsible for encoding his personal meanings, will consider himself an audience that can assist in formulating meaning. Recognition of other audiences will only pose additional constraints on his revision.

Final Comments

The tentative model of writer involvement proposed here raises questions about a phenomenon of writing ownership and calls attention to the evolution of a student's awareness of meaning in, value of, and audiences associated with writing. Further research related to this model and its applications is warranted.

Two questions emerge from this study that might merit special attention: 1) What can such a model contribute to a theoretical model of writing processes? 2) In what contexts do students view teachers or others as writing collaborators, as facilitator audiences and trusted, co-searchers for meaning?

Finally, the methodology of this study commends to researchers an essential way of viewing writing--through the writer. Questions of how to view writing and to say what it is, though rudimentary, are yet complex, and their answers prerequisites for sound pedagogy. The attraction of research like that of Emig (1971), Graves (1973), and Flower and Hayes (1980) is that it goes to the source of the written products, the writer. Student or writer collaborators can offer researchers the opportunity to cross boundaries that teachers and researchers cannot cross alone and to get closer to writing processes than other research tools may allow.

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